

# BOSTON

# MUSICAL VISITOR,



Devoted to Vocal and Instrumental Music, and Published by  
**A MUSICAL ASSOCIATION.**

PLEASE CIRCULATE. } *The Singers went before, and the Players on Instruments followed after.—Ps. lxxviii.* { \$1 A YEAR IN ADVANCE

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## Education.

We commend to the serious and candid attention of our readers, the following reports, which are the results of scrutinizing investigation in relation to the usefulness of music in common schools. We hope that our subscribers will lend this number of the Visitor to Selectmen, Ministers and such as have it in their power to influence the public mind. In view of these Reports and many other favorable results, we hope that School Committees will immediately make provision for instruction in music in all our Schools.

### VOCAL MUSIC.

[Extract from the Report of EDW. S. SHUMWAY, Co. Superintendent of Essex.] N. Y.

"Music," (said Martin Luther,) "is a fair gift from God, and near allied to divinity; next to Theology, it is to Music that I give the highest place, and the greatest honor." "Whoso hath skill in this art, the same is of a good kind, fitted for all things."

When considering the general claims of Vocal Music as an art, serviceable under certain circumstances, to society, and particularly as a valuable auxiliary in the divine services of the sanctuary, few, doubtless, would be disposed to dissent from the above opinion of Luther. But he did not stop here, and dismiss the subject; for he added, "We must by all means maintain music in schools. A schoolmaster ought to have skill in music, otherwise I would not regard him."

It is a gratifying fact that this latter opinion is also gaining favor in the public mind, and that the number is daily increasing of those who are inclined to give vocal music a place in the exercises of common schools.

The propriety, and I must add, the necessity of its cultivation as a branch of primary instruction, has been, and is being urged by all who have made the experiment, as well as by those who have written on the subject of instruction. So far as I have had opportunity to judge of the practicability of making music a part of the exercises of schools, I am convinced of the truth and importance of the remark in the last report of the superintendent to the legislature, that "The introduction of music, as a branch of elementary instruction in our common schools, is one of the most valuable improvements which have resulted from the increased attention which is now bestowed upon the science of education."

Many, if not all, of the moral and physical deformities of the public school-house will



disappear before this harmonizing art; order, love, kindness, punctuality, neatness, and decorum, will follow as a matter of course. The austere and repulsive command and threat, tardily executed and sullenly obeyed, will be exchanged for the mild hint or admonition, which is no sooner anticipated or known, than cheerfully obeyed. All ideas of coercion will be done away to a great extent, and kindness supersede the necessity of the rod.

To secure this end, and to introduce the practice of music as soon as possible, let teachers in the first place, admit one unalterable fact, and straightway work by its light. That is, that the musical talent is a universal gift from God to man; or in other words, that all the race can learn to sing as well as they can learn to read.

Children are peculiarly fond of singing. In a school of sixty-five scholars where music was occasionally practised, there was not a child from the oldest to the youngest, who could not join in the song, and sing in unison with perfect accuracy. There may however be some exceptions to this as to all general rules.

The following general rules to be observed in teaching, are worthy of attention. They are from the pen of W. E. Hickson.

"1st. Do not speak of singing as a difficult art, but rather as a very natural, agreeable, and necessary one, for which our throats, ears, and hearts were designed, and which has been and may be easily learned.

"2d. Make the exercise a privilege, and if you please, a reward, allowing only the well-behaved ones to join it.

"3d. Have the exercise early after opening the school to attract the children early,

"4th. Use familiar language in speaking of it.

"5th. Begin with teaching well the most important parts, and some simple, short and agreeable tune, or part of a tune with words. Sing it over every day until it is known. Do not forget that children will want to sing immediately, and not delay a week or a month on the rules alone.

"6th. When all can sing a little, let the teacher sing a bass or some other part with them; without telling them he is going to interrupt them. They will soon be able to sing one, two or three parts themselves.

"7th. If the teacher feels diffident about commencing, let him find one or more scholars who sing, and train them first alone.—

They will afterwards aid him in leading the others. Or he may get the chorister of the parish to begin with a few lessons.

"If the pupils are taught to sing well, even two or three single tunes only, the parents will probably be gratified, and attracted to the school, and the exhibitions may be made more interesting."

Would it not be well for teachers to meet a few of their older scholars an evening or two, occasionally, for the purpose of learning a few well-selected tunes? Such meetings in my opinion, would be much more profitable than the noisy and nonsensical spelling schools, which are often indulged by teachers. If teachers would substitute singing, together with instruction in the principles of music by the use of the black-board, with some good manual as a guide,\* they would afford more pleasure, and do a better service to the pupils, than by any other nightly rehearsals which are practised.

But there are those who are ready to look with jealousy and distrust upon the proposition to make music a branch of common school instruction; who look upon it without the light of experience and pronounce it one of the useless innovations of theorists; a notion from dream-land, impracticable! Others apply the touchstone of the ultra-utilitarian philosophy which measures the value of a thing by the standard of "cash payments." What is the use? or in the old dialect, "will it make bread cheaper?" Indeed, I have already met the objection, "We send our children to school to learn to read, rite and cipher, not to learn music or any thing else besides the old-fashioned books." This example is not a common one, however. The readiest method to convince the objector, and perhaps the most satisfactory one, would be to introduce him to a well regulated school, where the children were allowed and taught to disturb the monotony of routine by an occasional song, and where his presence would be hailed as an occasion for them to show with what a relish they walked together, harmoniously pursuing their allotted tasks "in the quiet and still air of delightful studies."

If the objector had not recognized it before, he would there learn that those children which he had regarded as so many little vegetating bodies, were endowed with living

\* As a manual text-book and guide for teachers, the "Vocal School," will be found well adapted.—"David's Harp," answers a double purpose, for the Common and Sabbath School. See "Juvenile Singing School."



souls, and that the laws of spiritual life, are as active and capable of as rapid and as beautiful a development as are those of organic life.

And furthermore he could not fail to discover that in no easier way, and by no better means can the sentiments of love, reverence, patriotism and philanthropy be kindled into activity, and the foundations of an earnest and sincere, a pure and lofty character be laid, than by the appeal made to the moral nature of the child through the instrumentality of music accompanied by words of a cheerful, pure, and holy import.

If such is the impression which he receives, let the objector look forward into coming and not distant years, when these same joyous and singing children shall have passed beyond the reach of the schoolmaster, and become enlisted in the life battle of the world, and determine the influence which this early culture of the affections or moral sentiments may have; whether it will further or hinder the formation of a noble, just and generous character, and let him say if he can, when the influence of this early culture will cease, and by what process these early and deeply engraven impressions can be obliterated.—The memory may forget, but the heart cannot. It is an old saying that the heart sees further than the head; but in our schools the head gets the most teaching, while the heart is left to shift for itself! This must be arrested, or the well-finished head will be brought into servitude by the bad heart.—Give the hearts music therefore, and cast out and keep out the devil; for I am supposing that music will contribute to this end, by being employed in its highest, its purest, its un-abused character and influence.

It should never be allowed as the vehicle of frivolity or sensualism; but ever be associated with what is pure and lovely and be made to express what is truest and deepest in a noble soul.

That music has been abused and prostituted to the basest of purposes is most true but only when its heavenly mission has been forgotten.

If it has been made a powerful agent of evil by its seductive influence in the service of vice, it should be rescued from such an ignoble service and be made to fulfil its original design in lifting man from the earth to *its* and his home in Heaven. It is an ordinance of God that it should be so employed, and its highest office is to aid our adoration and express the goodness of our Maker; and it is

chiefly for its humanizing and moral influence that I would urge its cultivation in common schools. It will have often beneficial tendencies which should not be forgotten, but which cannot be more than hinted at in the limits of this report.

As a part of physical education, music has been pronounced as valuable, since it invigorates the lungs and organs of speech, affords healthful exercise to the chest, and promotes cheerfulness and healthful relaxation.

But it is furthermore valuable and worthy of consideration in our common schools, because it is one of the fine arts which appeals to the imagination as well as sentiments. It will quicken the activity of the intellect by its disciplinary tendency as a science as well as furnish it with images of beauty and lead the mind to think and act of itself. It will be the means of bringing into a more general circulation the rare and rich beauties of poetry, and lead the minds of the thousands of poor and secluded children in our State to fountains of truth, beauty and goodness, and thus develope and foster a general taste for æsthetics.

Will not this be desirable? and can it not be attained? Let parents review the subject and ask wherein *they* can attribute to the great work of regenerating their schools; how they can best contribute to raise the living spirit in their drooping formalism! And let teachers and school officers stand ready to answer the call of an *awakening* public with hearts and hands consecrated to the noble work, and we shall then have reason to join with them in singing a song of triumph before many years are gone. [Amen. Ed.]

[Extract from the Report of IRA PATCHIN, Co. Superintendent of Livingston.]

Music has received but little attention. The want of teachers who understand the science is the only reason. Of the whole number of pupils in the country, but three hundred and forty-one in the summer, and one hundred and forty-five in the winter schools, were taught to sing—enough, however, to show the importance of introducing music as a branch of education into all our schools. It is an excellent means of government, as I have found; for where there is good singing the whip is very rarely seen. It secures early attendance and produces cheerfulness and joy. There is no doubt of the happy tendency singing has upon the morals of children, and over their passions. Every tendency to virtue seems to be strengthened, and the chords of every vice weakened.

[Extract from the Report of W. L. STONE, Co. Superintendent of N. York.]

But I think there is still another preventive of absenteeism which can be rendered yet more effective. I mean the teaching of vocal music by competent in-



structors, to be employed where it can be conveniently done and at a reasonable expense for that special object. I am informed that they are pursuing this course in the common schools of Massachusetts, with the most happy results. A few experiments in this city and State have been attended by like results; and I am happy to inform you that there is a prospect that we shall shortly be able to introduce musical instruction into most, if not all of our district schools.—Whether I shall be able to persuade the Public School Society to fall into the measure is uncertain. But I am fully convinced that it would have a very speedy and visible effect in winning the affections of youth to schools. "Music," says Martin Luther, "is one of the fairest and most glorious gifts of God, to which Satan is a bitter enemy; for it removes from the heart the weight of sorrows, and the fascination of evil thoughts. It is a kind and gentle sort of discipline, which refines the passions and improves the understanding. Even the dissonance of unskillful fiddlers serves to set off the charms of true melody, as white is made more conspicuous by the opposition of black. Those who love music are gentle and honest in their tempers." "I always loved music," adds the great reformer, "and would not for a great matter be without the little skill which I possess in the art."—These opinions are substantially my own; and I would add, that I never saw a more universal manifestation of joy diffused through a school, I never saw so many bright eyes sparkle at once with delight, as when, a few days ago, I had the pleasure of announcing to one of our largest district schools [No. 4, in the 14th ward] that the trustees had agreed with me to send them a music teacher.

[Extract from the Report of EZRA SMITH, County Superintendent of Schoharie.]

I must not omit to mention that within the past year, vocal music was taught by rote in about twenty schools with a happy effect. For the scholars it proved to be a most delightful exercise, making the school house to them the most pleasant of places. It no doubt has a powerful influence in refining their minds, improving their morals and manners, and in rendering them susceptible of being more easily governed. I observed that generally every scholar in the schools took a part in the exercise. In those schools in which singing is practised, the scholars appear to be more happy and to get their lessons more cheerful than in other schools. That such effects are produced to a greater or less extent, no rational person can doubt after visiting a school in which it is taught by a judicious teacher. Ought it not then to be more generally introduced?

## MUSICAL VISITOR.

Mr A. A. MEADER, is our local agent for the vicinity where he resides and in other parts of R. Island. Persons can subscribe through him and be sure of receiving the Visitor regularly as published.

P. M., WALDO, Me. His hand has become familiar to us now and we doubt not that he is a good friend to music. Post-masters generally have been exceedingly kind to us and we again tender to them our most sincere thanks.

J. B., North Career. The request of J. B. shall be born in mind.

The request of E. N. Q., shall be attended to as soon as possible. One of Mr Woodbury's books can be sent by mail and probably not cost, postage and all more than one dollar. Perhaps, however, we may give some instructions in the Visitor which will answer his object. We really hope that we shall hear from E. N. Q. again, and that he will succeed.

For Madison County, N. Y., Mr R. D. Hazeltine will act as Agent. We hope he may find time now to make a special effort. We are obliged for his favors already, and approve of the course he has taken.

Mr EDITOR:—I am aware that the teacher's class by Mr Woodbury and Baker, occurs in August next, and would be glad for one to know the time and place of meeting.

J. D.

We do not know in regard to either of these questions. It is very probable that we shall be called upon to advertise in due season.

Ed.

NORTH SCITUATE, R. I. A gentleman writing from this place says, "I am now quite as much interested in vocal music as ever. There is a large field in this vicinity nearly destitute of laborers, so you will not wonder that there are not many patrons of the Visitor."

THE MARCHES Published in the Visitor. It may not be supposed, that we approve of a warlike spirit, because we publish music adapted to bands. We deprecate war and all that belongs to it, but regard the formation of Bands for the performance of Instrumental Music, quite important. The performance of instrumental music has a good effect on the mind, and a moral tendency of a happy kind. As an amusement, it is certainly very pure and exhilarating. Again, the cultivation of Instrumental Music promotes Vocal Music, and it is only for the judicious to enter into these things and give direction.

### The Maine Convention,

Held last January at Augusta, Me., which was noticed in the Visitor, we understand resolved to hold a State Association next October, at which time they intend to have a course of Musical Lectures delivered by experienced Professors from abroad. We shall be glad to hear that the cause of music is advancing.—Union is Strength. We have but very few subscribers in Maine, almost none at all. Will not the friends of the cause try to circulate The Visitor?

### Buffalo Again.

Some one has kindly sent us the Seventh Annual Report of the Superintendent of Common Schools in Buffalo. To the subject of music he has given nearly a page, and speaks in the highest terms of the experiment and the re-employment of the teacher.—His closing remark is, "The success of the experiment has thus far exceeded the anticipations of its friends, and little doubt now exists of its becoming a permanent branch of juvenile instruction."

Deceased. DANIEL B. MASTEN, of Chaplin, Conn. So writes the Post-master on his paper and returns it. Another of our subscribers then has gone to his final account. Let us watch and pray, for in such an hour as we think not, the son of man cometh.

Neat copies of the Grand Hallelujah Chorus, in a pamphlet form can be had at this office at \$1.25, per doz. A new edition of David's Harp just out.



*"Chanting in Church.*—Some of our cotemporaries are very fearful of this innovation in the service of the churches. They are fearful that the singing of the Psalms of David and other devotional parts of the Bible, in unaltered Scripture language, will sooner or later bring the church into difficulty. Well, there does seem to be some danger, surely, in using the Bible language unaltered, in our devotional songs, instead of a paraphrase upon it. Cannot something be done to arrest the evil?" [Christian Repository.

*"Boston Musical Visitor.*—Devoted to Vocal and Instrumental Music. The number before us is taken up with *elementary lessons*. Are they needed?—Why does not the Editor use the paper as a means to influence the community by good essays either original or extracted?" [Ibid.

Our Editorial Brother must have made a mistake, since we have never published any such number.—As the first opening of the paper was on some Solfeggio exercises, he probably thought that it contained nothing else. If he had been a constant reader of the paper, he would not have asked the last question.—Nothing is more true than that—if the Editor of a Musical Paper was like the fabled old man, he would please nobody and lose his Ass in the bargain. It is lamentable, laughable and ridiculous, that in the community there are as many critics and judges as there are persons who can distinguish Old Hundred from Yankee Doodle.

*PRESIDENTS' LIFE Saved by listening to a Song!*—Just before the gun was fired which produced such an explosion and such consequent misery, President Tyler was urged to go up on deck and see the "big gun fired," to which he replied, "No, by George! Upshur, I must stop and hear that Song of Valler's, it is an old favorite of mine, you go up and I'll join you directly." How many more lives the singing of that "favorite" song saved, is only known to Him whose Providence overruled the whole affair.

MONTAGUE, writing from Germany in 1580, says, "As a new married couple went out of church, the violins and tabors attended them." This goes to prove not only the violin was then a common instrument in Germany, but that it was not considered an act of desecration to use it in the church.

*High Wages for Musical Talent!* The great TALLIS was a gentleman of the Royal Chapel, in the reign of Edward VI., and Queen Mary, and received for his services as organist and composer, the sum of 7 1-2 d. per day!

#### Music in Bath, Me.

Here they have a *Mozart Society* for the performance of music. A notice in a late Bath paper, indicates that they are quite successful.

Mr Seavey, a member of the Convention, it will be recollected resides in this place. A notice of his Juvenile Concert in January is quite flattering.

#### CINCINNATI, O. MUSIC IN SCHOOLS.

Mr. T. B. Mason in a recent communication from Cincinnati, has a single remark which is somewhat ominous. "Music has been introduced into our Common Schools the present year and I hope that we shall now 'go ahead.'"

Will he please inform us of the *modus operandi* and the results thus far.

#### The Time for New York.

The Superintendent of the Schools in this State, is a warm friend of music, and is very much in favor of its introduction into Schools. Every musical man in N. Y. ought now to talk as much as possible on the subject—and more—effort should be made to get music into the Schools at some rate; and if money cannot be appropriated, teach for nothing. By and by there will be a readiness to render needful aid. This work must go ahead, nor can it be expected that those who are pioneers will be as well paid as would be just and equal. Select men ought to give the preference to teachers of Common Schools who can teach Music, and encourage them to make the experiment in their Schools. And musical men so far as they have influence, should endeavor to have such town officers chosen as will favor the cause of music.—Great and immediate would be the public good, if in every school a thorough course of musical instruction could now and at once commence. Something can also be done by public lectures and discussions. We shall hope soon to hear that at Utica and Albany, an effort similar to the one in operation in Buffalo, is being made. Will not the City Council in these two cities make an appropriation and try the experiment?

#### VOCAL AND



#### INSTRUMENTAL

#### Seven Syllables instead of Four.

A correspondent from Lacyville, Pa., wishes the reasons given for using seven syllables instead of four.

One reason is, that as there are seven distinct sounds in the Scale, so there should be seven different syllables representing them. This is more natural, easy and inductive, than to have only four. Distinct things should have distinct names. The same is true of sounds.

Another reason is, the learner gets in the use of Seven Syllables, a better idea of the Scale, a practical knowledge of which, lies at the foundation of music and is indispensable. If four syllables are better than seven, then it might be proved by the same reasoning brought in support of such an assertion, that *one* was better than four. From such a conclusion there could be no evasion. By the use of seven syllables, an analogy is established between the different steps and half steps of the Scale and the syllables, which greatly aids the learner in getting the right sounds.

The skips of the Scale are both better understood and easier learned by seven syllables than by four.—Having only four syllables for seven sounds is scientifically different in all respects; it is similar to having, for instance, a half dozen names for twenty streets in the city, or, having only four names for seven children. True, it is easier to learn four names than seven, but in the one case every thing would be perfectly plain, while in the other confusion would be a consequent result.

The intervals of the scale are much easier learned by seven syllables than by four, such as the third, *me*, the fourth, *fa*, the sixth, *la*, and the seventh, *si*. It might also be added, that persons who first learned



the old way, like, on learning them, the seven syllables the best.

To sing and not change the syllables on the staff, is ridiculous and more than a century behind the age. Foreigners will have to get up early in the morning to make such an exploded system operate. We have however, never heard of but one or two individuals who have made the attempt in this country.

### Singing the Scale.

All the first exercises in the scale in schools, classes, and private lessons, should be in long notes; i. e., every sound should be prolonged nearly to the extent of the supply of breath possible, even to four, eight, and twelve beats.

An other thing,—learners should be very careful to sustain the same pitch throughout, smooth and clear. The least possible tremulousness whatever, is a great defect, such that if a person cannot make a smooth tone, he can never make even a decent singer.

By the word smooth we do not mean that charming clearness, which is the perfection of a soprano voice, but that which even a harsh voice may obtain, and all voices, from the highest to the lowest. We refer to what cannot be avoided in some old men, whose voices actually tremble, i. e., they are while on the same tone, constantly changing from the real sound to another. Some persons think that something like this is an excellence; but they err exceedingly. The human voice should always give an organ tone, Except on marked passages, for trills. Teachers should especially look after the error and correct it.

### MUSICAL PIPES AND THE TROMBONE.

A subscriber from Byfield, Mass., has the following question in a recent letter:—

"I believe that it is considered a law of sound, that lengthening a musical pipe flats the sound, but a Trombone may be lengthened three feet without changing the sound; will you or some of your subscribers explain this?" E. H.

Our friend E. H. is a little in error in what he has stated as a fact, since it is not true that the Trombone can be lengthened in the least without changing the sound, provided the same wind is blown and with the same force into the mouth-piece. It is true of the pipe, that it may be lengthened to a certain extent, and yet produce the same sound, by blowing a little harder. The reason why we always have the same sound from organ pipes, is, because they are always blown by a bellows with a certain weight thereon, and therefore the sound is the same. But increase the weight to a given amount, and the same pipe will give the octave above;—or, let the bellows with a particular weight applied, be relieved from their weight, and the same pipe will give the octave below. The Trombone can be drawn out to a certain extent and be made to produce the same sound, by blowing differently, i. e., by a larger aperture in the mouth, and by filling the instrument with less force in the breath.

It may not be known to E. H. that church bells and all horns, give out the harmonics of the scale, i. e., 1, 3, 5, &c; in the next scale 3 in bells;—in horns 3, 5, 8 and 3 in the third scale, are produced by blowing harder, and contracting the mouth. So it seems, we can produce three octaves by blowing differently, or sounds in three octaves. The Trombone, made a little longer than usual, might be blown and give a certain sound: then draw it out to a certain extent, and blow harder, and it would give the same sound;

draw out again to a proper extent and blow harder, and it would give the same sound again; otherwise in blowing always the same, it would successively produce the octave below. Thus it will be seen, that the pipe and Trombone are governed by the same law; only, in the one case, (pipes,) the force of wind is the same and the sound changes; in the other, the sound is the same and the force of wind changes. In the one case, (pipes,) the instrument is lengthened and the sound changes because the wind is the same; in the other case (Trombone) the instrument is lengthened and the sound does not change because the wind is blown in with more force. In the one case (pipes) the natural tone is produced which grows flatter as the pipe is lengthened and the wind the same; in the other the natural tonic is produced, the instrument being lengthened, and the force of wind increased, we have the octaves to the natural tonic or fundamental sound. Put a Trombone in an organ, and fix it so it would sound, then by drawing it "three feet" we should have a sound an octave below; if we then put more weight on the bellows, or if the bellows would bear sufficient weight, we could get from the Trombone thus drawn out, the first sound, but it would be the octave of the natural or fundamental sound of the instrument when thus drawn out. If we take up a Trombone and blow so as to make the fundamental key of the instrument, it may be drawn "three feet" and give the same sound, but it will be the harmonic of another scale below, and not the tonic of the instrument thus drawn out. With the Trombone drawn out so many different lengths, we can get as many harmonics of three different scales. If this be understood, it will be seen that a regular chromatic scale produced on the Trombone is really made up from the harmonics of different scales fundamentally different.

As we have drawn out our answer not quite "three feet," we will make a cadence.

### SABBATH-DAY SINGING SCHOOLS.

A teacher of music who has had three singing-schools the past winter and one day-school in R. I., has the following remarks which are much in accordance with our own views.

The same communication contained a \$5 note (!) (a somewhat remarkable piece of paper to us,) for subscribers. This makes us think of the Frenchman, who said he pitied the poor man five dollars, and pulled out the money and gave it to him. Others pitied him much and passed on. We will not make the application.

"Most Singing-Schools heretofore have been kept on Sabbath afternoons, and are more liberally patronized than week-day schools. This practice exerts a deleterious influence on the moral feelings of the community. It has a tendency to lessen the sanctity of the day, which God himself commanded to be kept holy. He himself thought proper to rest upon that day, when He had completed the six days work. I care not what motive may be urged in favor of Sabbath-day Singing-Schools, I cannot admit their propriety or advantage. Singing-Schools are generally made up of persons of many different dispositions and habits, and many remarks will be dropped, many things though apparently trifling in themselves occur, which will break the charm that hallows the sacred day, and be painful to him, who is interested in the cause of our Heavenly Master. We cannot rationally hope for the blessing of Him who has so liberally and nobly endowed us with the capacity of song, upon labors of this kind.



## TRANSPOSING THE SCALE.

295

This is a matter, after all, not so very important to be understood, if learners commit to memory the different Signatures. But as the reason of things being made to appear, always aids the memory in retaining them, so it is desirable to explain the Transposition of the Scale.

Now here are the Steps and the way it should be done.

First the Scale must be *perfectly* committed—Steps and Half-Steps.

1	2	3	4	5	6	7	8
DO	Re	Mi	Fa	Sol	La	Si	DO

Next, the two Staves—one for high, and the other for low voices ; or Bass and Treble Staves, are to be taught and remembered.



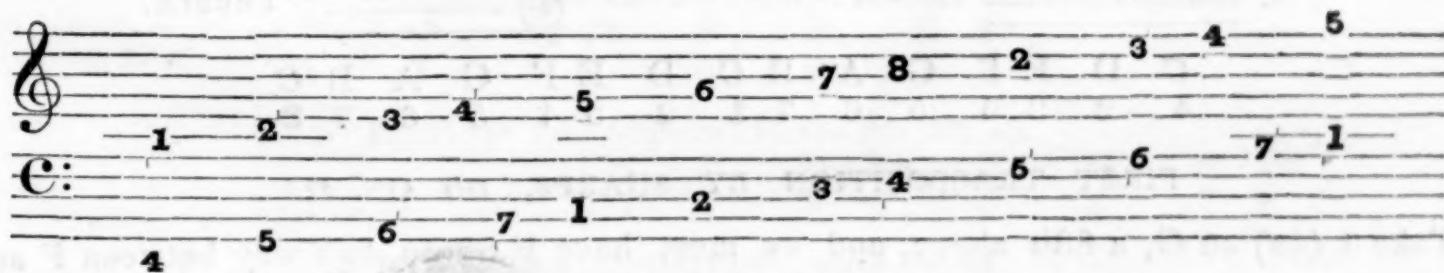
Treble or high.

Bass or fundamental.

Each Line and Space of both Staves is counted and made use of in applying the Scale to the Staff. The object of using Lines is, that the sounds of a tune may be more readily discovered as it regards their pitch.

The Scale has what is called its Natural Position on the Staff, when one 1 (do) is taken on the Line between the two Staves, as follows:—

### NATURAL POSITION OF THE SCALE ON THE STAFF.

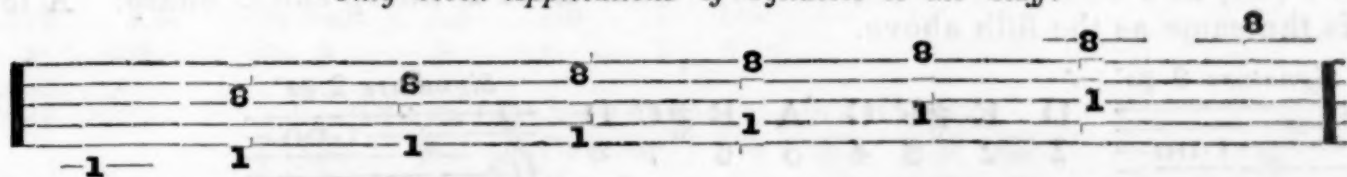


Tunes written in this position of the Scale on the Staves are called **NATURAL TUNES**.

Each Staff, it will be seen, has five Lines and four Spaces, which are always numbered upwards.

The next step in teaching and understanding this matter is, to fix in mind that there are and can be *only seven ways* of applying the Scale to the Staff, or, on five lines. It matters not what Staff, whether Bass or Treble.

### Only Seven Applications of Syllables to the Staff.



Taking 1, (do,) in different places on the Staff, is called **TRANSPOSING** the Scale or Key.

The next thing to learn is that the Lines and Spaces of the Bass and Treble Staves, are all known by the first Seven letters of the Alphabet, which are applied as a matter of convenience to players on instruments, and as names to the different lines and spaces, as follows:—

### NATURAL POSITION OF THE LETTERS.





The Letters thus applied are in the old books, called the GAMUT. Examine the Letters above applied, and it will be seen that the distinction of Steps and Half-Steps are observed the same as in the Scale.

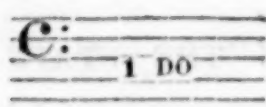
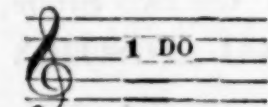
These Letters never change their Position, but are always stationary on the same lines and spaces.\* We see that E and F, correspond with 3 and 4; and B and C, with 7 and 8; and it requires only a moments glance to see that if 1, (do,) is taken elsewhere than on C, some one or more letters will not compare or agree with the Scale.—This renders necessary the dividing of the Whole-Steps by which means we get a Scale of Half-Steps.

A character called a Sharp, ( $\sharp$ ), indicates that a letter is to be played or sung a Half-Step higher. One called a Flat, ( $\flat$ ), indicates that a letter is to be played or sung a Half Step lower.

Now then any one may see by experiment, that if 1 is taken on D, two letters must be altered;—if taken on E, four letters must be altered; to make a long story short, if we Transpose the Scale by fifths, i. e., taking 1 (do) on the fifth of the present Key, only one letter will have to be altered, or more properly, only one new sound will have to be introduced. So then to get out of one Key into another in the easiest way, we take 1, (do,) on the fifth above.

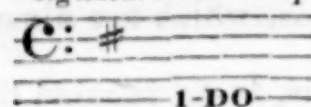
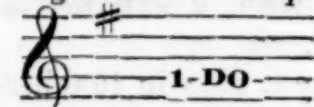
These remarks will be made more clear by the following table of Transpositions. Let us then take the Letters from the Staff and write them out in a straight line, in order to see the effect produced, by changing the place of 1, to better advantage.

#### LETTERS AND SCALE IN THE NATURAL KEY OR POSITION.

	BASS.		TREBLE.																														
<table border="0"> <tr> <td>C</td><td>D</td><td>E</td><td>F</td><td>G</td><td>A</td><td>B</td><td>C</td><td>D</td><td>E</td><td>F</td><td>G</td><td>A</td><td>B</td><td>C</td> </tr> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td> </tr> </table>				C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	1	2	3	4	5	6	7	1	2	3	4	5	6	7	8
C	D	E	F	G	A	B	C	D	E	F	G	A	B	C																			
1	2	3	4	5	6	7	1	2	3	4	5	6	7	8																			

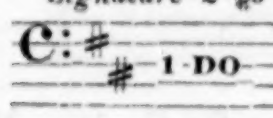
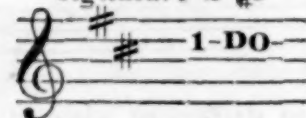
#### FIRST TRASPOSITION BY SHARPS, DO ON G.

Take 1 (do) on G, a fifth above, and we must have F Sharp, half way between F and G.

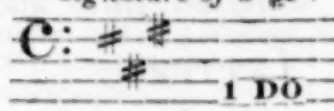
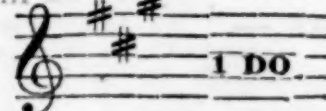
<i>Signature one Sharp.</i>		<i>Signature one Sharp.</i>																
	<table border="0"> <tr> <td>G</td><td>A</td><td>B</td><td>C</td><td>D</td><td>E</td><td><math>\sharp</math>F</td><td>G</td> </tr> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td> </tr> </table>	G	A	B	C	D	E	$\sharp$ F	G	1	2	3	4	5	6	7	8	
G	A	B	C	D	E	$\sharp$ F	G											
1	2	3	4	5	6	7	8											

#### SECOND TRANSPOSITION—DO ON D.

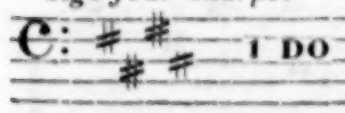
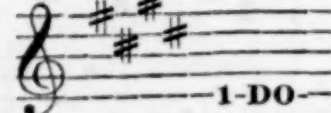
Take 1 (do) now on a fifth above, and we must have F Sharp and C Sharp. A fourth below is the same as the fifth above.

<i>Signature 2 <math>\sharp</math>s.</i>		<i>Signature 2 <math>\sharp</math>s.</i>																
	<table border="0"> <tr> <td>D</td><td>E</td><td><math>\sharp</math>F</td><td>G</td><td>A</td><td>B</td><td><math>\sharp</math>C</td><td>D</td> </tr> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td> </tr> </table>	D	E	$\sharp$ F	G	A	B	$\sharp$ C	D	1	2	3	4	5	6	7	8	
D	E	$\sharp$ F	G	A	B	$\sharp$ C	D											
1	2	3	4	5	6	7	8											

#### THIRD TRANSPOSITION,—DO ON A.

<i>Signature of 3 <math>\sharp</math>s.</i>		<i>Signature of 3 <math>\sharp</math>s.</i>																
	<table border="0"> <tr> <td>A</td><td>B</td><td><math>\sharp</math>C</td><td>D</td><td>E</td><td><math>\sharp</math>F</td><td><math>\sharp</math>G</td><td>A</td> </tr> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td> </tr> </table>	A	B	$\sharp$ C	D	E	$\sharp$ F	$\sharp$ G	A	1	2	3	4	5	6	7	8	
A	B	$\sharp$ C	D	E	$\sharp$ F	$\sharp$ G	A											
1	2	3	4	5	6	7	8											

#### FOURTH TRANSPOSITION,—DO ON E.

<i>Sig. four Sharps.</i>		<i>Sig. four Sharps.</i>																
	<table border="0"> <tr> <td>E</td><td><math>\sharp</math>F</td><td><math>\sharp</math>G</td><td>A</td><td>B</td><td><math>\sharp</math>C</td><td><math>\sharp</math>D</td><td>E</td> </tr> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td> </tr> </table>	E	$\sharp$ F	$\sharp$ G	A	B	$\sharp$ C	$\sharp$ D	E	1	2	3	4	5	6	7	8	
E	$\sharp$ F	$\sharp$ G	A	B	$\sharp$ C	$\sharp$ D	E											
1	2	3	4	5	6	7	8											

\* It is really not proper to say that a letter is raised up or depressed by a sharp or flat. *New Sounds* can be indicated by Sharped letters, and that can only occur in the Whole-Steps which can be divided.



It will now be very easy to write out other Transpositions in the same manner. The above are sufficient, since we seldom in common music have occasion to use more than four Sharps or Flats.

A synopsis will now embrace the forgoing explanations.

ONE SHARP DO IS ON G.  
TWO " " " D.

THREE SHARPS DO IS ON A.  
FOUR " " " E.

### THE SIGNATURES.



## TRANSPPOSITIONS

### OF THE SCALE BY FLATS.

C	D	E	F	G	A	B	C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	1	2	3	4	5	6	7	8

FIRST TRANSPOSITION,—DO ON F.

F	G	A	Bb	C	D	E	F
1	2	3	4	5	6	7	8

SECOND TRANSPOSITION,—DO ON Bb.

Bb	C	D	Eb	F	G	A	Bb
1	2	3	4	5	6	7	8

THIRD TRANSPOSITION,—DO ON Bb.

Eb	F	G	Ab	Bb	C	D	Eb
1	2	3	4	5	6	7	8

FOURTH TRANSPOSITION,—DO ON Ab.

Ab	Bb	C	Db	Eb	F	G	Ab
1	2	3	4	5	6	7	8

FIFTH TRANSPOSITION,—DO ON Ab.

Db	Eb	F	Gb	Ab	Bb	C	Db
1	2	3	4	5	6	7	8

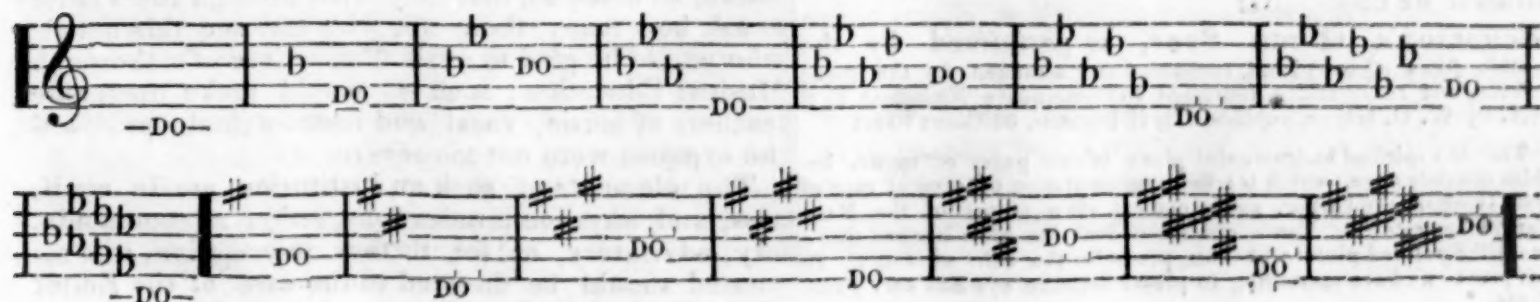
SIXTH TRANSPOSITION,—DO ON Gb.

Gb	Ab	Bb	Cb	Db	Eb	F	Gb
1	2	3	4	5	6	7	8

SEVENTH TRANSPOSITION,—DO ON Cb.

Cb	Db	Eb	Fb	Gb	Ab	Bb	Cb
1	2	3	4	5	6	7	8

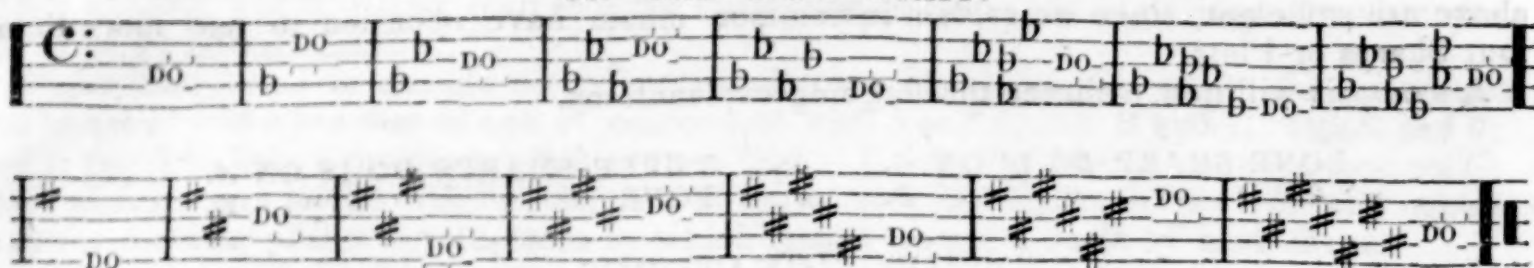
### THE DIFFERENT SIGNATURES IN FLATS AND SHARPS, ON THE TREBLE STAFF.





# SIGNATURES,

## ON THE BASS STAFF.



PRACTICAL AND



THEORETICAL.

### NOTICES

OF  
NEW PIANO FORTE MUSIC.

**THE MERRY SLEIGH-RIDE**, as sung at the principal Concerts, written by Lt. G. W. Patten, U. S. A. Music composed by I. B. Woodbury, and respectfully dedicated to Col. Joshua Sheldon. Published by Chas. Keith, 67 & 69 Court street. This is a very sprightly piece of music with a flowing and tripping chorus for four voices. The sentiment is pure and good. Mr. Woodbury deserves praise for his choice of words in which to express his musical ideas.

**ANNIVERSARY QUICK-STEP**, composed and arranged for the piano-forte, and respectfully dedicated to the pupils of the Ladies' Seminary, Warren, R. I. by Chas. E. Burnet. Published as above—price 25 cts.—2 pages, with a beautiful lithographed picture of the Ladies' Seminary and out-grounds, Warren, R. I. The music is quite brilliant, and will please much—not very difficult.

**THE FESTIVE WREATH Quadrilles**, for the piano-forte, composed by T. Bissell, published at 67 & 69 Court street.

A friend at our elbow says these quadrilles are first rate—four in number, on as many pages, each of which would make a pretty lesson. Here is the music for four dances with directions. The music is pure and classical. Let those who can find no better employment, go to dancing, but take care that they repent in season for misspent hours.

**OAK HALL Quickstep**—2 pages, with a fine lithographed engraving of the celebrated Oak Hall—25 cts. nett. The picture is neatly executed, and will beautify a ladies' selection of music. The music is a light, rather easy instrumental piece in one and two flats. This would make a very pretty lesson for a miss in her second or third quarter. The melody is the same as performed by the Boston Brass Band, now arranged for the piano, by Simon Knaebel, and dedicated to G. W. Simmons, Esq. by the publisher, Chas. Keith.

**THE ASHLAND Melodies**, written by 'an old Coon,' and respectfully dedicated to J. L. Dimmock Esq., President of the Boston Clay Club No. 1, by the publisher. Published by H. Prentiss, 33 Court street. Nos. 1, 2 and 3 have appeared. No 3 before us, is a new patriotic Whig song, respectfully dedicated to the Clay Clubs in the U. S. Arranged by Richard Andrews. No 1 is a spirited political song in G, with piano accompaniment, price 25 cts. It has a fine lithographed title page, a road, trees, &c. with Henry Clay in front, a complete likeness from head to foot. The music is arranged in an easy style, and will especially please the friends of Mr. Clay.

**NICHOLSON'S QUICK STEP**, as performed by the Ohio (man of war) band, composed and arranged for the Piano forte, and respectfully dedicated to Commodore Nicholson, U. S. N. by W. C. Glynn, published by H. Prentiss, 33 Court street.

This is a spirited instrumental piece of two pages of music, besides the title page, which is a fine representation of several men of war, lying in the harbor, and a correct view of part of the Navy Yard, Charlestown. Music publishers doubtless have learned that a fine lithographed picture like this, promotes the sale of songs. In this piece we have something to please both the eye and ear. Price 25 cts.

**No. 1, HERE'S TO YOU HARRY CLAY**, is quite pithy in sentiment; music in two sharps, price 25 cts.—has the same title page. Ten verses of the song, embracing a catalogue of aspirants for the Presidency, among whom none shine like Henry Clay, of course. What would even politicians do without music. This song, there is no doubt, will help the cause.

**CITY WALTZ**, dedicated to Miss Jane Meech, composed and arranged for the piano-forte, by W. C. Glynn, published at 33 Court street. This is a dancing piece—A neat lithographed picture ornaments the title page—probably a dancing party—ladies and gentlemen, piano, flutes, &c. The music is arranged in three and four flats—(fine keys,) and too good for the purpose for which it was designed—it is a delicate and sprightly composition, and requires more than ordinary execution to perform it well.

**BAY STATE QUADRILLES**, selected from popular airs, as performed at the grand ball at Faneuil Hall, March 4, 1844, arranged for the piano-forte, and dedicated to Miss Mary E. Meech, by Wm C Glynn—H. Prentiss, 33 Court street. Here is a splendid picture—one of the best—the inside of Faneuil Hall, and several hundred couples in the act of dancing. Here are five Quadrilles, with directions, under the heads, Boston, Lowell, Cambridge, Springfield and Worcester. There is no mistake in the adaptation of this music, for the children of this world are wise in their generation. These are fine airs in different keys, consecrated to the shrines of fashion and gaiety—price 25 cents.

**MR. SEAVEY, BATH, ME.** We learn from the Maine Enquirer that Mr. Seavey is making some stir in Bath in his line. His Juvenile Concert is noticed with many favorable and encouraging remarks. Mr. Seavey will be remembered as a member of the Convention and Class. It seems that they have also formed a "Mozart Society," which has given several Concerts of a character which has gained them considerable favor. We are glad to see things starting in Maine. Here is a great field, and as yet not very much done. Somerset County has, if we mistake not, become somewhat notorious for musical operations. But from the fact that musical papers have no circulation in that State, we conclude that the cause of music is very low.

#### A CARD.

Lessons given on the following branches of the science of Music, viz: Organ, Piano Forte, Musical Composition, and the cultivation of the voice as taught in the most celebrated European schools of music.—Teachers from the country will be taught on the most reasonable terms.

I. B. WOODBURY,  
No. 2, ODEON, Boston, Mass.

#### AN INSTITUTION OF MUSIC.

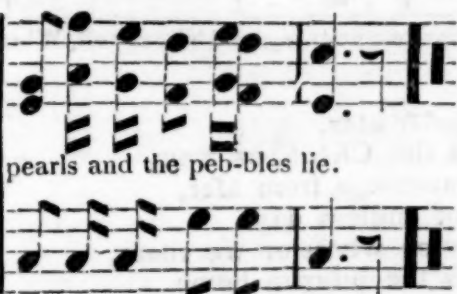
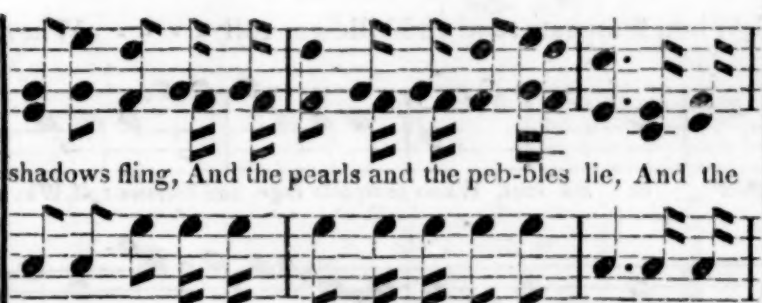
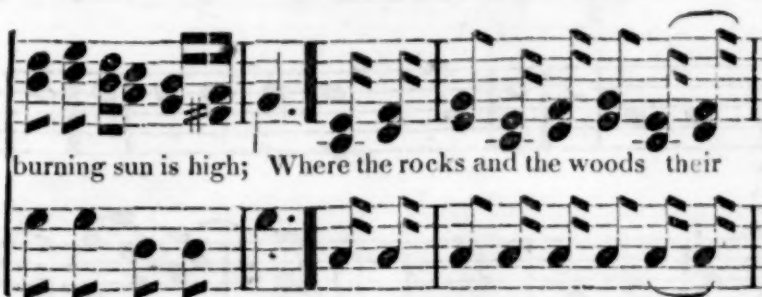
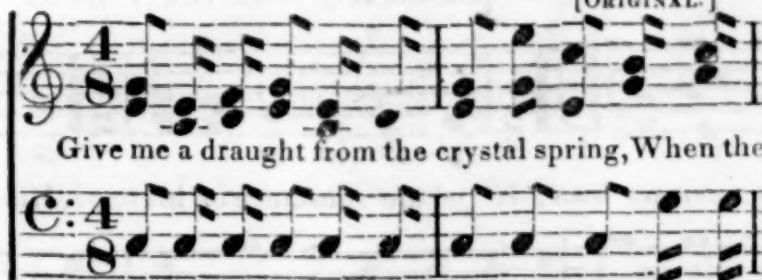
The desirableness of a Collegiate Music School, where young men can spend several years under the best instruction in all the different departments of vocal and instrumental music in connection with the study of the languages with other collateral studies has, caused several musical men of this city, to make this subject something more than a matter of conversation, so much so, that they wish through the Visitor to ask how many there are, who may see this notice, who would be glad to avail themselves of a thorough Musical Education; such as would make them able teachers of music, vocal and instrumental; provided the expense were not too severe.

The elements of such an institution are in readiness, and any communications, either as commendatory, advisory, or for further information, it is requested should be directed to the care of the Editor of the Musical Visitor, Boston; (post paid).



## THE CRYSTAL SPRING.

[ORIGINAL.]



2

Give me a draught from the crystal spring,  
When the cooling breezes blow;  
When the leaves of the trees are with'ring  
From the frost or the fleecy snow.

3

Give me a draught from the crystal spring,  
When the wintry winds are gone;  
When the flowers are in bloom, and the echoes ring  
From the woods o'er the verdant lawn.

4

Give me a draught from the crystal spring,  
When the ripening fruits appear;  
When the reapers the song of harvest sing,  
And plenty has crowned the year.

5

Give me a draught of the crystal spring,  
And the same from day to day;  
But if aught from the worm of the still you bring,  
I will pour every drop away.

A BALL which was to have been given, was postponed in consequence of the Princeton disaster.—From this it appears that it is no time to dance when death stands at the door.

## Lawrence Co. N. Y.

Our correspondent, W. W. Partridge from Lawrence County, N. Y., says, "God has been pleased to roll upon me the past winter the responsibility of teaching about 500 pupils and through his blessing I think some good has been done. We have had two 'general Sings' as we call them. On both occasions there were between 300 and 400 singers together."

Some of our readers will be able to sympathize with him in the afflictions of which he speaks. "Two years last March, He gave me an affectionate and lovely companion, and last June, he was pleased to take her away in the triumphs of faith in Jesus, to himself, leaving with me an infant, the only earthly object on which I could place what of my affections were not buried in the grave. In about three weeks after he was pleased to take my little one to himself. But it was the doings of my Heavenly Father, and I think I can say, let what will come upon me, if God comes with it I can endure it. And

"Leave me as none can tell,

But they that try and know it well."

We shall be happy to supply the Harp as proposed. Merchants from different parts of N. York, are coming to Boston frequently and could take the Harp to those who might send for them.

## MR. WOODBURY'S EXHIBITION.

The first Annual exhibition of pupils on the piano-forte, under the instruction of Mr I. B. Woodbury, was given at the Saloon of the Odeon, on Wednesday afternoon, March 6th.

This we believe was the first exhibition of the kind ever attempted in Boston. It was attended by a good audience, and from the fixed attention and frequent applause, we presume all were satisfied. Several of the pieces were of a high order, requiring considerable skill in their performance. The performers were Misses. It would perhaps be folly to particularize, but we were very much pleased with, "Rondeau" Et variations, by C Czerney; "The Last Rose of Summer," with variations, by Herz; "Shema de Bellini, (of 440,)" by C. Czerney. The latter was performed in a manner worthy the approval of the author, and the smallest Miss, (being, we believe, but six years old,) gained credit to herself and her instructor.—The songs were good, and the progress in the vocal, quite equal to the instrumental. The time, the all important time, was strict Mr Woodbury is certainly a successful teacher, as the performance warrants us in saying. A friend tells us this would not suffer in comparison with exhibitions of a similar kind in Europe. We think that such exhibitions once a year or oftener quite beneficial. They establish confidence, inspire a spirit of emulation and must be pleasing, when so satisfactory, to friends and instructor. Should future performances maintain the character of this, the parents will not feel that they have wasted their money, or the teacher his talents.

We have since understood that Mr Woodbury, intends giving in the fall, an exhibition of more advanced pupils, in vocal and instrumental music.

F. K.

PLAYING THE ORGAN FOR CHILDREN. Use the high stops, play but little base and in the Staccato style. This will be found better adapted than the common choir organ stops, heavy bass and legato movement.



**BILLOWS ROLL. S. H. M.***Adapted to the 312 hymn in "the Psalmist."*

[ORIGINAL.] FOR THE VISITOR.

1. Faith is the Christians prop, where-on his sor-rows lean; It is the substance of his hope, His

proof of things unseen. It is the an-chor of his soul, When tempests rage and billows roll - - - - When  
proof of things un - seen. It is the an - - - chor of his soul, When tempests rage, and billows roll, When  
proof of things un - seen. It is the an - chor of his soul, When tem-pests rage and billows roll, When

tem-pests rage - - - - and billows roll.  
tempests rage and bil-lows roll, and billows roll.  
tempests rage, and billows roll, and billows roll.  
tempests rage, and billows roll, and billows roll.

- 2 Faith is the polar star,  
That guides the Christians way,  
Directs his wanderings from afar,  
To realms of endless day.  
It points the course where'er we roam,  
And safely leads the pilgrim home.
- 3 Faith is the rainbow's form,  
Hung on the brow of heaven;  
The glory of the passing storm,  
The pledge of mercy given;  
It is the bright, triumphal arch,  
Through which the saints to glory march.
- 4 The faith that works by love,  
And purifies the heart,  
A foretaste of the joys above,  
To mortals can impart,  
It bears us through this mortal strife,  
And triumphs in immortal life.

FOR THE MUSICAL VISITOR.

**STURBRIDGE.**

L. M.

[ORIGINAL.] C. FULLER.

Ye Christian heroes go proclaim Salvation in Immanuel's name; to distant climes the tidings bear,



And plant the rose of Shar-on there.



2. He'll shield you with a wall of fire,  
With holy zeal your hearts inspire;  
Bid raging winds their fury cease,  
And calm the savage breast to peace.

3. And when our labors all are o'er,  
Then we shall meet to part no more,  
Meet—with the blood-bought throng to fall,  
And crown our Jesus—Lord of all.

XXXXXXXXXXXXXXXXXXXX

P R A T T, 7's

H. S. C.

*Moderato*

*mp*

*mp*

*f*

Gent-ly glides the stream of life, Oft a-long the flowery vale, Or im-pet-u-ous

*mp*

*ff*

*ff*

down the cliffs, Rushing roars when storms as-sail.

*ff*

#### THE ELEMENTS OF MUSICAL COMPOSITION.

**T**HOROUGH BASS, and Method of Arranging Music for Brass Wooden, and String Bands, by I. B. Woodbury, just published and for sale by CHARLES H. KEITH, Nos. 67 and 69 Court St., \$4.50 per doz., 50 cents single copy. All orders from the country will be promptly attended to.

**G**EORGE P. REED, music publisher wholesale and retail dealer in Sheet Music, Musical Instruments, and Musical Merchandise of every description.

No. 17, Tremont Row, Boston.

A liberal discount made to traders, seminaries, and artists of the profession, and orders promptly answered from any part of the country.

#### AGENTS FOR THE VISITOR.

Several enterprising young men are wanted to act as agents for the Musical Visitor. We should be willing to make them a handsome discount, and would send them to a good field for obtaining subscribers. We want several for New York, and the Western States.

**Musical Letter Paper.** A beautiful article for writing letters, and at the same time sending a piece of music without extra expense. 40 cts. per quire.

H. W. DAY, 8 Court square, Boston.

**SECOND HAND INSTRUMENTS,** taken in exchange for books and music at the office of the Visitor.

**O**LIVER DITSON, dealer in sheet music and second hand Pianos. 135 Washington st.—Pianos to let.



C. H. M.

## The Agony in Gethsemane.

[ORIGINAL.]

(For the Visitor.)

1. He knelt; the Savior knelt and pray'd, When ' but his Fa-ther's eye Look'd through the lonely garden's shade,

On that dread ag - o - ny; The Lord of all a-bove, be-neath, Was bowed with sorrow un-to death.

2 The sun went down in fearful hour;  
The heavens might well grow dim,  
When this mortality had power  
To thus o'ershadow him;  
That he who gave man's breath might know  
The very depths of human woe.

3 He knew them all,—the doubt, the strife,  
The faint, perplexing dread;  
The mists that hang o'er parting life  
All darkened round his head;  
And the Deliverer knelt to pray;  
Yet passed it not, that cup, away.

4 It passed not, though the stormy wave  
Had sunk beneath his tread;  
It passed not, though to him the grave  
Had yielded up its dead;  
But there was sent him, from on high,  
A gift of strength for man to die.

5 And was his mortal hour beset  
With anguish and dismay?  
How may we meet our conflict yet  
In the dark, narrow way?  
How, but through him that path who trod?  
"Save, or we perish, Son of God."

## CLAIRMONT QUICK STEP.

Composed and arranged for a Brass Band, by I. B. WOODBURY.

(Furnished for the Visitor.)

*E♭ Bugle.*

*B♭ Bugles 1d. 2mo. and Post Horn.\**

*Ophglide and Trombones.*

\* B flat crook for the Post Horn.



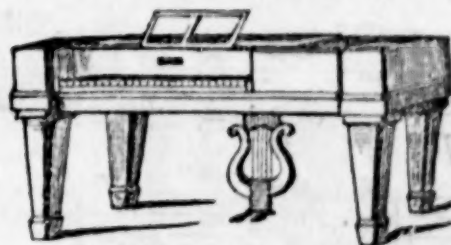
Post Horn solo 1st time, 2d add Bugles, ad lib.



Trombones



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Aug. 5.

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# LUCY LONG QUICK STEP.

Arranged by B. A. Burditt.

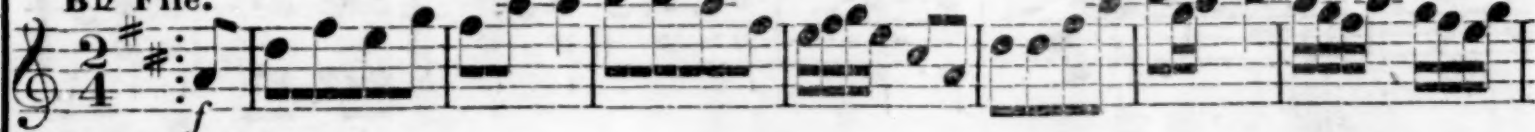
1st Bb Bugle, or Post Horn.



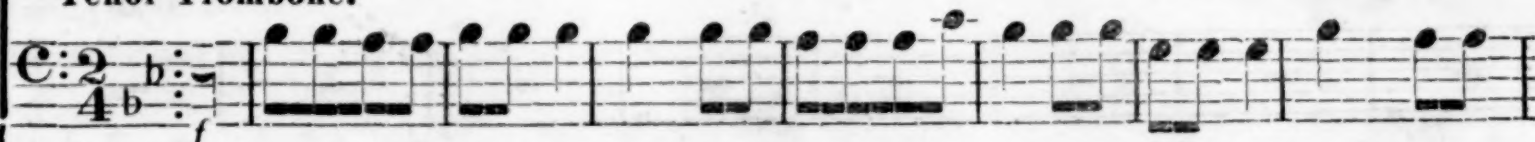
2d Bb Bugle or Post Horn.



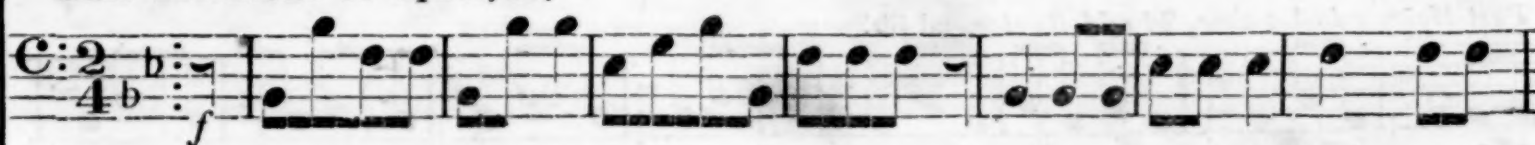
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Tenor Trombone.



Bass Trombone or Ophicleide.



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